



Practice Progressive review: Middle East and Female representation// Part 2

Javadi Bejandi, H. (2019). Practice Progressive review: Middle East and Female representation// Part 2. *Intersections (Postgraduate Journal - Arts , Humanities , Social Sciences)*, 1(1), 20-21.
<https://doi.org/10.21251/kch8-px38>

[Link to publication record in Ulster University Research Portal](#)

Published in:

Intersections (Postgraduate Journal - Arts , Humanities , Social Sciences)

Publication Status:

Published (in print/issue): 09/05/2019

DOI:

<https://doi.org/10.21251/kch8-px38>

Document Version

Author Accepted version

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Issue 1 | May 2018

Ulster University Postgraduate Journal
{Arts, Humanities, Social Sciences}

Inter sections

Practice Progressive review: Middle East and female representation// Part 2

Hamideh Javadi Bejandi

Supervised by: Dr. Murat Akser,
Dr. Victoria McCollum & Dr. Lisa Fitzpatrick

In summer 2018 I travelled to different towns and villages in Iran to find an appropriate setting for the plot I had in mind. Initially, the main motivation for finding a concrete and original point of view which was not influenced by other Iranian female directors in my research, was challenging. I explored different locations and took numerous photographs from different sites, villages, and daily routines of people. Surprisingly however, my explorations led my mind to another direction and my enthusiasm for experiencing new methods of video representation, and storytelling ended up with the present depictions. Indeed, my research process transformed into openness to experimentation and to pushing back the boundaries of the knowledge I had obtained through reading books. Soon I found myself in an uncertain and conflicted situation regarding what I already knew.



1. *INERTIA*, Single channel
split screen video projection,
Hamideh Javadi

These two video installations were inspired by the idea of the confusing status on the border of two different outlooks and generations, that still conform to the former and old direction. Moreover, the use of a fixed camera in a room simply portrays a sincere conversation between two people who sit together. While moving this conversation, they are talking to themselves, with the other, and the absent camera. In the black and white video installation, I have tried to convey the message in as minimal format as I could. There is no beginning and no end to compulsive acts of human. At least not as long as one starts questioning it. Doing assignment by a school boy is a metaphor for such subjective framework.



2. *Dialogue*, two channel
video projection 2018,
Hamideh Javadi

On the other screens the act of a boy digging and throwing the hay in a granary to the other screen allegorically means forage. Again, in this video wind is a dominant element that facilitates the dialogue between two generations or two sexes. But in contrast with the black and white video, its role is merely to winnow.

We are accustomed to accepting reality within a story context, and the fascinating and exciting fact is the same traditional way as Scheherzad the Storyteller and Guest Slayer King. But the duty of the filmmaker's artist, I suppose, should not only be excitement and effectiveness through visualizing and creating special moments for the audience. The audience should be forced to think about individuals' actions and attitudes, to observe and accept the reality as it is.

From this new moment, the task of the audience begins to evolve into a movie and an artwork. Consequently, through thinking and thinking, he will look at his own world and his surroundings from a fresh standpoint. What creates a work more durable, unique and original is the combination of the mindset of the filmmaker and the audience of a film whose only purpose is to make an effective impact on the mind of the audience. In this genre of cinema, the most important thing or subject is to touch human's spirit and his intricate inner issues, while in the mainstream cinema, creating exciting moments is more important than anything else. However, the approach to reality never lacks finding another subject, since the first person passing by can be the subject or theme of a film or video. This cinema is an endless treasure due to millions of people and a myriad of human issues: people with real experiences.

Habitually, for me; the original script never exceeds a page of words and rough sketches. Then I continue to write that special scene, and then I decide on whether it could be made or not. I merely consider the potentials and use my imagination to utilize a proper audio-visual language and then get to the final step which is turning the decision in to a real the film output. I think writing a dialogue for individuals with diverse personalities, backgrounds cultures, languages and dialects is a challenging task because, they have their own natural voice and act upon the lifestyle they are already accustomed to. Similarly, characters' inner nodes can mean a lot to an audio-visual narrative output.

Every individual uses his own inimitable words and unique facial expression to communicate and express his feelings. Obviously, a real character cannot speak the language of the author. Hence, the most significant task of a director is to discover the accent of the personalities who will conduct and influence the narrative. Hereon, the simplest and most innocuous reactions of a character can reveal and address hidden mysteries of a life.





I am here for display purposes only

Alessia Cargnelli

Supervised by: Dr. Chérie Driver
& Brian Connolly

Results of a banner making workshop for *International Women's Day*, Array Studios, March 2018. The aprons are referencing the 1908 suffragette campaign for women's votes in the UK, while some placards and banners are using the Pre-Christian symbol of 'Síle Na Gig.' Established in 1994 as a studio space, Array is a group of professional multidisciplinary artists based in Belfast city centre. Array organise occasional events and workshops focused on civil justice, activism and visual arts.

Photo and editing: Alessia Cargnelli 2018, 2019.